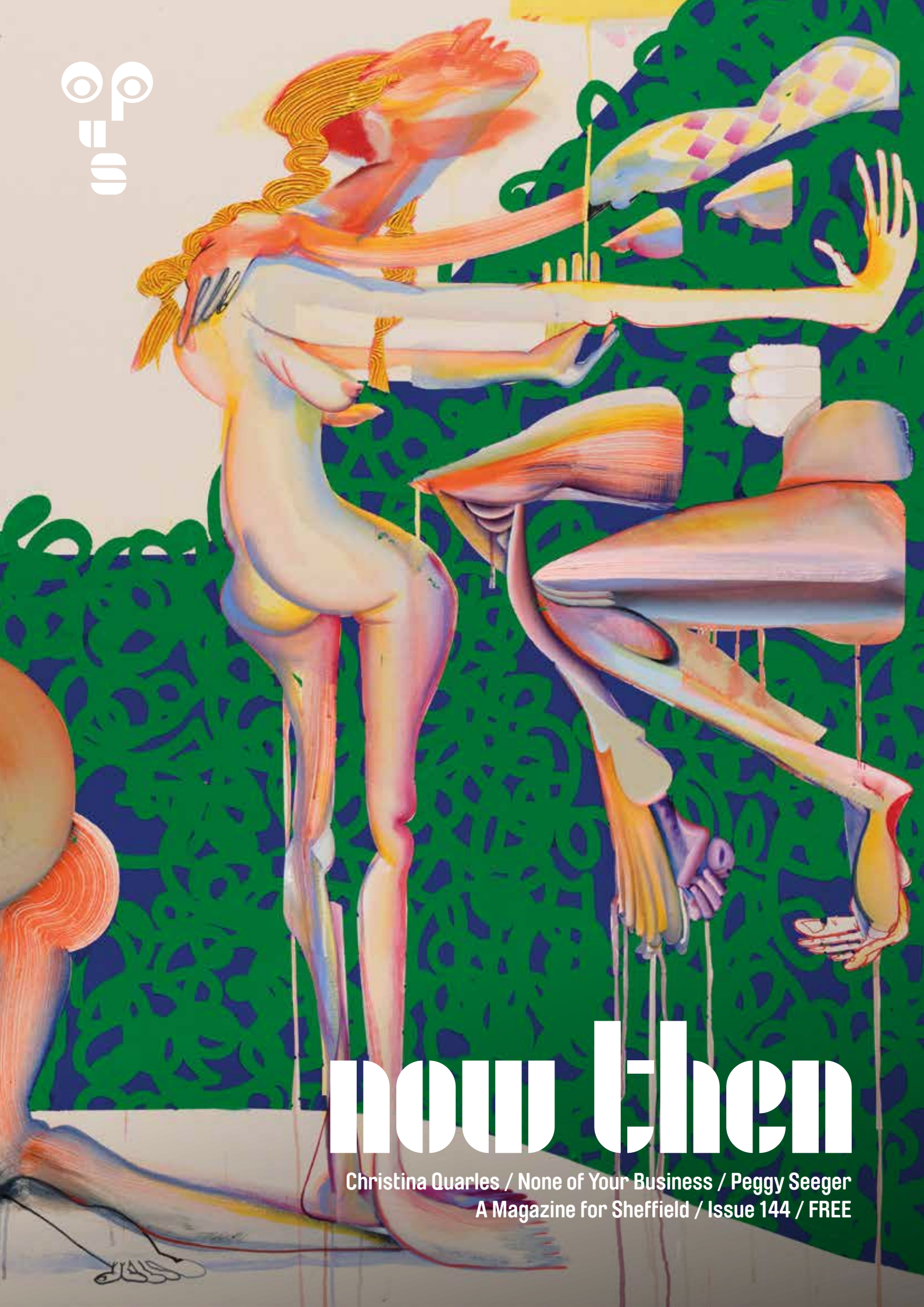




now then

Christina Quarles / None of Your Business / Peggy Seeger
A Magazine for Sheffield / Issue 144 / FREE

Opus believes we can live in a place where everyone works to make things better for each other. **‘Better’** to us means **fair, diverse, accessible, independent and heard.**

That's why we champion social causes, independent business, not-for-profits, emerging talent and healthy debate.

Since 2008, we've run projects like **Now Then Magazine, Wordlife** and **Festival of Debate** – they connect us to each other and to music, arts, culture, ideas, action and conversations that will **make change.**

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GET IN TOUCH

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine. In particular we want to amplify the voices of marginalised people excluded from mainstream media.

If you are a writer, please read our guide for new contributors – nowthenmagazine.com/sheffield/get-involved – then contact the editor on sam@weareopus.org. If you are a local trader interested in advertising, contact emma@weareopus.org.

CONTRIBUTORS

EDITOR. SAM WALBY. DESIGN & LAYOUT. ROBERT WADLOW. MANAGING DIRECTOR. JAMES LOCK. ADVERTISING. EMMA BOWERS. NATALIE BURTON. ADMIN & FINANCE. ELEANOR HOLMSHAW. FELICITY JACKSON. COPY. SAM WALBY. ALEX KEENE. DISTRIBUTION. OPUS DISTRIBUTION. BEN JACKSON. WRITERS. ALT-SHEFF. STEVE POOL. MARTIN FLYNN. ALEX KEENE. SAM TABUTEAU. ROS AYRES. JOE KRISS. CHARLOTTE ANSELL. EVE THOMAS. SEAN MORLEY. JOSH BOLTON. ALICE FLANAGAN. LOUIS NORTON. SAM GREGORY. DAN RAWLEY. NICK GOSLING. TOM MURRAY. RICHARD SPENCER. FLICK JACKSON. LOUIS NOKES. ELLY'S WOODHOUSE. SAM WALBY. ART. CHRISTINA QUARLES.

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EDITORIAL

It's a pleasure to put out our second print issue of the year, with art from the esteemed Christina Quarles, interviews with folk legend Peggy Seeger and anti-Brexit campaign group Led By Donkeys, and pieces about Art Battle, AFC Unity, indie trade in Sheffield, and why we aren't interested in going to the moon anymore.

After a great slog from the Opus team, we've just launched the Festival of Debate 2020 programme, almost in tandem with this mag hitting the streets. Check out pages 24 and 25 for just some of what we've got in store for Sheffield in April and May.

Big names include Chris Packham, George Monbiot, Gina Martin, Gloria Steinem, Jason Williamson (Sleaford Mods), David Olusoga, Jessica Fosteckew and Ash Sarkar, but don't forget there are over 130 events spanning six weeks, hosted in collaboration with over 70 partner organisations. You can find out more at festivalofdebate.com.

SAM
sam@weareopus.org

Cover image: **Christina Quarles**. *Casually Cruel*, 2018. Acrylic on canvas, 195.5 x 243.8 cm. Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

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Christina Quarles. *Plaid About Yew*, 2018. Acrylic on canvas, 127 x 101.6 cm
 Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

LOCALCHECK

Heritage Now

We've got a brilliant past ahead of us. This month a Heritage Plan for Sheffield will be launched. It's the final version of a strategy, apparently a first for the UK, written collaboratively by Joined Up Heritage Sheffield, the public, the Council and businesses. This plan comes not before time and thanks to many individual activists who have pressured for it, often through resisting business or local authority plans.

Heritage is a wide concept. What should we retain and celebrate? Nottingham invites visitors to 'Be part of the legend'. You know what they mean - everyone likes Robin Hood stories - but Sheffield's different. Here historic buildings have been left to rot for decades. The Council is boasting about £1.4 billion developments in the pipeline. We're promised Yorkshire's

Jew Lane seems to have disappeared during the Fitzalan Square reconstruction. Is this heritage being re-written?

History and heritage aren't fixed, they are made in the course of change. Up to the 1970s the streets were peppered with dog shit, pubs and cafés were filled with cigarette smoke, and racist, homophobic and sexist opinions resounded in the media and on our streets. The pressure for reform on all these problems came from ordinary people who rolled up their sleeves to do something, to say 'no more!', to be part of movements for positive change.

Anyone can join in the activist tradition. Not convinced? On Saturday 30 May, Millenium Gallery, 10.30am-4.30pm, there will be an Activist Fair - yes, seriously! - as part of this year's Festival of Debate. It's the equivalent of a careers fair for

***"History and heritage are made
 in the course of change"***

tallest building, shopping area extensions and a city open for 18 hours a day. God help us. But at least they've got a plan. And they are digging up the castle again.

A great book, **Sheffield Troublemakers: Rebels and Radicals in Sheffield History** by David Price, outlines another side of our heritage that we should be celebrating: campaigners fighting greed, violence, bureaucracy and injustice. These range from the Chartists demanding electoral reform in the 19th century to the anti-nuclear movement of the 1980s. Heroes like Edward Carpenter, the LGBT activist ahead of his time. Amazing events and progressive voices that will be woven into the story of Sheffield. But what will be erased? The history of immigration, perhaps? Racism in Sheffield's past? The name

campaigning.

Be passionate, not passive. Get angry, but get active.

Hosted by Alt-Sheff

festivalofdebate.com | alt-sheff.org

WHAT KIND OF BENEFIT SYSTEM DO WE REALLY WANT?

Wed 4 Mar | 6:30pm | Quaker Meeting House | Free

UBI Lab Sheffield invites Dr Simon Duffy (Centre for Welfare Reform) to share new research on people's views of benefits, Basic Income and Universal Credit. Also exploring views of disabled people and families, and people with additional needs. Talk followed by discussion. All welcome. ubilabsheffield.org

SHE FEST

5-15 Mar | Various venues

An annual not-for-profit festival of women's rights and gender equality. Empowering activities, workshops, film, theatre, art, comedy and speakers over ten days. Everyone welcome. Events in Sheffield, Rotherham, Doncaster and Barnsley. Full festival brochure available in print and online. shefest.org.uk



Christina Quarles. *E'reything (Will Be All Right) Everything*, 2018. Acrylic on canvas, 127 x 101.6 cm
Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

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NONE OF YOUR BUSINESS?

A mixed bag for indie trade in Sheffield

Can local independent businesses succeed in Sheffield or does the city itself make it hard for them to survive?

There are shiny new shopfronts on the Moor, but while Marmadukes Two café opened last month on Cambridge Street, chains like Next and H&M have merely moved from Fargate. Abbeydale Road has gained Two Thirds Beer Company, The Teller and Krydda but lost The Rude Shipyard. Staying afloat in Kelham Island isn't necessarily easier; The Gatehouse, Pa's Bistro and Noosa Café have all closed within the past six months.

At street level, it's difficult to tell how many ventures last

in the long term. Last year, The Guardian reported that the city centre had seen 18% of its stores shut since 2013, though Sheffield City Council disputes the paper's interpretation.

In November, James O'Hara – whose venues include Picture House Social, Gatsby, and the Ambulo cafes at Millennium Gallery and Weston Park Museum – slammed a 730% increase in business rates at his award-winning bar Public. O'Hara's tweets also raised a crucial question for local outlets. "The customer base for something different doesn't exist," he said. "The 'build it and they will come' adage doesn't really hold true in Sheffield."

While there's been plenty of talk about nationwide challenges to business, including austerity, Brexit and a continuing shift to online shopping, it's striking to hear an experienced entrepreneur claim that some of Sheffield's problems are specific to the city. If true, this should be a major concern for somewhere that is historically deeply proud of its independent spirit and its homegrown success stories.

In the slick surroundings of Kommune, now home to Hop Hideout bottle shop after its relocation from Abbeydale Road in 2019, owner Jules Gray told me that local punters have been positive about the transformation of the Castle House building, but added a note of caution: "I think there's been a lack of opportunities for higher-paid jobs, so we see a lot of people commuting to Leeds and Manchester – and that's money out of the city."

Jules, who is also a director and founder of Sheffield Beer Week, has seen really positive support for independent businesses in Sheffield, but says that sometimes this remains purely vocal. "That's different to actually going and spending money. If you want a thriving independent retail, food and drink scene, support it economically *and* vocally."

She stressed the importance of "transparency around what goes into products and prices". "There's a misconception that independent businesses are much more expensive, but I don't think that's always the case."

Jules noted that while councils have a part to play, she has also seen barriers to local business in unaffordable city centre rents set by investors and private landlords.

Higher rents elsewhere in Sheffield meant Stephen Ogden

"to stop, browse, take it in and enjoy the experience". Stirling-Baker said that there are many support organisations and networking opportunities in Sheffield, and that the surrounding business community in Crookes is "so supportive and genuinely wants me to succeed".

Commenting on the landscape for independent businesses here, she added, "We have to adapt and give people a reason to leave their computers and same-day deliveries," noting how customers respond well to transparency and positive changes around sustainability which larger retailers might struggle to implement so quickly and effectively.

Sheffield City Council's Cabinet Member for Business & Investment, Mazher Iqbal, told me that Council representatives had met with several independent traders in recent weeks to hear about their experiences. The Council has also just appointed a "dedicated retail business advisor" to help independent traders with matters including licensing, planning and property, he said.

Clr Iqbal added that the Council recognised business rates were a "massive issue" and that most of Sheffield's 17,000 or so businesses were eligible for some form of rates relief. He said clear, simple information would be produced and distributed by the Council so every business receives the relief it is entitled to.

The Council is also aiming to work more closely with the Valuation Office Agency, the body responsible for deciding the "rateable value" of business premises, which is used to calculate business rates. The VOA is part of central government, but local councils can offer relief and discretion in some cases. Clr Iqbal said the Council wanted to "reduce disruption" for businesses

“People want a thriving independent sector, but that doesn’t just happen”

and his wife Marion opened Butta La Pasta restaurant on London Road in mid-2018. Stephen said: "We did lots of research, but Sheffield as a city is just tougher than we expected."

"From what I've seen in Leeds, Manchester and Glasgow, there's places with a similar style which seem to be doing much better. It just seems like diners in other cities are more prepared to try new things. There's a percentage of people in Sheffield that do, but the feel here is maybe less adventurous for dining."

Stephen raised a similar question to Jules, asking whether there are fewer jobs for 'young professionals' in the city, those who typically "lead on [food and drink habits]".

He said initial exemption from business rates and a Business Sheffield start-up course had been "really helpful" to Butta La Pasta, but that the landscape remained challenging.

For David Granville, it's a change of location which has led to a boost in business. The Kelham Island Books and Music owner shifted from Ecclesall Road about 18 months ago and said he was "actually quite positive" as greater passing trade has seen turnover rise by about 30%.

Granville said a big problem for local business was sky-high rents – that he'd heard of "£32,000 annual rents" around Kelham Island – but also that "there's no overall plan for retail in the city".

"People want a thriving independent sector, but that doesn't just happen. It needs some sort of framework to support it."

Hellen Stirling-Baker, owner of ethical children's shop Small Stuff, feels that the lower footfall following a relocation to Crookes from her former pop-up in the city centre has actually translated into better business, with customers taking their time

which challenge incorrect bills.

The people I spoke to for this piece obviously have a professional interest in seeing local businesses thrive. What about those of us who are deciding how to spend our hard-earned cash?

It's clear that we live in an age of multinationals operating across borders, corporations dodging billions in tax and ordinary workers whose livelihoods rely on zero-hours contracts. Partly as a result of these factors, many people feel they have no choice over how to spend their money. Although independent traders aren't always more expensive, perceptions of value are the priority.

But many of us can ask ourselves about cost versus worth, for some of our purchases at least. Yes, it may cost more to buy a coffee, a shirt or a vinyl record from an independent vendor. But what do you and your area gain from that decision? A trip outside, with no delivery van emissions or excessive packaging; a face-to-face conversation with someone who is passionate and knowledgeable; a much-increased chance that the money you spend will go straight back into the local economy; and the knowledge that you've done your bit to promote and retain difference and character in the fabric of your city.

How much is that worth?

Martin Flynn

ART BATTLE

A Fight on a Painter's Canvas

The image of iron gates slamming shut on creative hopes and dreams is etched onto the minds of many up-and-coming artists. In too many cases, the old guard and their traditions stand between creators and any real possibility of getting their work seen by audiences.

Almost two decades ago, these challenges rung even more true, and, as artistic restlessness for change became evermore palpable, a new kind of exhibition was launched. In 2001, New York City played host to the first of hundreds of 'art battles' to be held across the world in the years following.

At this meeting, artists would come together on the streets to create their works in as little as 20 minutes. The judges were passersby, interested enough to take time out and watch as young hopefuls fought it out on the canvas.

19 years after this first event, 50 countries had signed up to host hundreds of Art Battle competitions. The franchise grew from humble beginnings, weaving its way around the world, first to Canada and China and then to Britain, where Manchester and Bristol took early interest. This year it finds its way to Sheffield via Opus, who are organising the event.

Doug Karson, England's national Art Battle co-ordinator, is passionate about how the format can change the way we look at art. "The ability of the audience to vote on the winner is a real democratisation of an artform that traditionally had only few people in positions of power telling people what to like."

But should we be encouraging competition in creation? "Competition pushes people out of their comfort zone to try something new and - as long as it is done in a supportive way - it is beautiful to see how it forces artists to innovate."

Artists compete in rounds at local, national and international levels. This year, those voted through will make it to Tokyo, where the world championships are set to be held in October. It's not enough to be voted the best on the day - you have to do it over and over again.

The first Sheffield event will offer attendees food, drink and the chance to buy art created on the night in a silent auction at the end. DJ Andy H will be playing tunes throughout and in this competition, there's only 20 minutes allotted to create your masterpiece. Participants will battle it out for the chance to compete in London.

Karson sums up: "If you go to a music club or poetry gig with friends, then you don't get to chat with those friends during the performance. At Art Battle, the audience not only gets to see the artists making great work, but it's a unique social experience for them with their groups as well."

Alex Keene



Art Battle Manchester. Photo by Richard Crisp (Crispymultimedia)

Tickets for Art Battle on Saturday 21 March are £10 via Party For The People. To apply as an artist, go to artbattle.com/artists.



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HOPE OVER FEAR

A Celebration of AFC Unity

There is an undercurrent of change and hope beginning to encompass Sheffield with a fervour not seen since the 1980s.

In the wake of devastating losses at the polls, there was good reason for people to lose sight of the roots on which this city prides itself. Spite and vitriolic rhetoric continue to dominate the media landscape, but Sheffield is seemingly entrenched in an infectious sentiment far greater than the sum of its parts: hope over fear.

Stepping off the train at Sheffield station you could be mistaken for thinking that a fresh-faced student from the leafiest and (until recently) most Tory London borough like me would feel ill at ease adjusting to life in the Socialist Republic of South Yorkshire. At the heart of my burgeoning affinity with this wondrous city has been a deep-rooted passion for football

*“There is no self-righteousness,
no publicity stunts”*

and its ability not only to thrill and delight, but to connect communities and enact social change in a way not commonly seen in an increasingly globalised environment.

AFC Unity, a local team sponsored by Now Then, are at the forefront of this movement. Their unwavering belief in football as a platform for social mobility has left me in awe not only as a fledgling journalist, but as a football fan and, most importantly, a human being.

Unity have been covered numerous times in this publication, but as an outsider looking in I feel it is important to stress in these uncertain times what a superb job an institution like this does. On first meeting they looked beyond my posh southern accent to give me a chance to flourish and indulge in my passion for reporting on football. More to the point, their campaigns - Solidarity Soccer and Football For Food, among others - help promote a sustained legacy of change which flies in the face of claims that people will sell their liberty for a quieter life.

The team's principle ideology of social justice is not solely reserved for their enterprises away from the touchline. In promoting a “passing-orientated, positive playing style”, AFC Unity have created an environment in which grassroots football can help to empower women and promote positive role models

for future generations who may previously have felt disillusioned by the male-dominated environment of youth football.

I have only reported on two Unity games since I approached the club, but already I have noticed the determination they maintain to playing the game the right way, even if it doesn't always warrant the results it deserves. Having said that, I have still not seen Unity drop points this season. Maybe my impassioned cries from the touchline spur them on to success. More likely it's the work of coach Jay Baker and his team of passionate yet composed women driving behind one collective message, on and off the pitch.

There is no self-righteousness, no publicity stunts or clamouring for personal validation from a higher power; just a selfless will to devote time and energy to the localised causes of a Broken Britain so often overlooked by those in charge of running our country. I maintain no bias and I might be their Blair-sympathising antagonist, but I am in no doubt as to the continued opportunities they offer to the people who need it most.

It's perhaps no wonder then that even in my weariest of states, university life being what it is, I find myself fuelled by caffeine and a love of football every Sunday, up and down Yorkshire.

Sam Tabuteau



Become a member of supporters group AFC Unity Ultras for £2 a month or £1.50 with trade union discount.

afcunity.org



Sheffield based organisation, Tickets for Good, show great potential in improving mental health and well-being via their Ticket Bank program - theticketbank.org

To get involved with this research, please contact: steve@theticketbank.org

For many people, the mental health benefits of attending events might be obvious but now Tickets for Good have partnered with LifePsychol Ltd. to conduct research into how offering free tickets to people with financial, social or physical barriers can have a positive effect on mental well-being.

The pilot evaluation found clear improvements in the classifications on a standardised measure of mental health and wellbeing, indicating that both the anticipation of attending, as well as the event itself, had positive impacts on depression anxiety and stress. This is a highly unique area of research and ties into a global movement where mental health and wellbeing are becoming highly valued. They are now making arrangements for phase 2.

SHEFFIELD FLOURISH

WE ARE A MENTAL HEALTH CHARITY ROOTED IN OUR COMMUNITY

If you've experienced mental health difficulties or distress, you are not alone.

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Christina Quarles. *Meet in the Middle*, 2018. Acrylic on canvas, 152.4 x 121.9 cm
 Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

TIE THE KNOT IN STYLE



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ELLIE GRACE
 PHOTOGRAPHY

FOOD

Freshly Baked

Treating yourself to quality baking, whether sweet or savoury, will brighten up any grey day. The tantalising aroma of freshly-baked bread alone can be enough to tempt you into a bakery.

For a taste of what you can get in Sheffield, take a look on Instagram. You can enjoy artisan gluten-free bakes from

The Suited Baker, beautifully-crafted Danish rye bread from Gerry's in Walkley and classic Portuguese custard tarts from Forge Bakehouse.

To celebrate all that is baked, we spoke to Mark from Roses The Bakers and Alexa from Aesthete Coffee + Kitchen to hear more about their passion.

AESTHETE COFFEE + KITCHEN

348-352 South Road, Walkley

What do you love about baking?

It's probably a cliché but it's true: baking is very therapeutic. The whole procedure is calming and takes my mind off the daily struggles - as long as it goes according to plan. When it doesn't, it's stressful!

Nevertheless, it always excites me. When I know I have a baking day, I cannot wait to get out of bed and start baking. Some mornings I find myself wide awake at 4am thinking of the ultimate cake combinations.

What are your favourites to bake?

At Christmas time, I was reminded by a family member about a bake I'd made a couple of years ago and was dumbfounded by the obvious question: Why did I ever stop making this epic bake?

The Nutella Baklava consists of layers of sticky, crispy but also buttery filo pastry, lashings of Nutella and finely-chopped roasted nuts, all baked in the oven and then soaked in a honey and cinnamon syrup. It's the traditional Greek dessert, modernised.

Layer cakes are my forte. I always strive to find the most unique combinations. I believe this is appreciated by my lovely customers, who try them and often order them as celebration cakes.

What are your top tips for home bakers?

Practice really does make perfect. As a self-taught baker, I look at past bakes and laugh at my lack of experience. Do not give up. That's the worst thing you could do.

Start off by finding a trustworthy recipe. If you are an amateur baker, or even an experienced one (it certainly has caught me off-guard plenty of times), please, for the love of the baking gods, avoid Pinterest at all costs! If you follow the instructions from a trusted cookbook or a passed-down



family favourite recipe, there's no way it won't turn out delicious.

Where are your favourite places to go for sweet bakes?

As a baker, who bakes roughly seven days a week, when I do want to treat myself to a sweet delight that I haven't actually made myself, I tend to indulge in something completely different to my own bakes.

Chatsworth Farm Shop is excellent. They have a beautiful display of the freshest scones, cream horns, fruit tarts and cheesecakes. They're more traditional English delights that bring back childhood memories and they are the sort of bakes I don't typically create myself.



ROSES THE BAKERS

Tell us about what you do at Roses.

Roses was established in 1940 by Jim Rose. We're now into our third generation, with Jim's granddaughter Seuranie running the business. We have the same ethos we always have: use the best ingredients and craft skills to create a great product.

Our bakery was originally based at the top of Ecclesall Road. In 1998, we moved to a purpose-built premises at Atlas. We still have a shop at the same location on Ecclesall Road, as well as shops at Millhouses, Crosspool, Atlas and our most recent opening at Fulwood.

You can also find our products across Sheffield in places such as Smoke BBQ, Fat Hippo and Chatsworth House.

What can we expect to find you baking?

All our bread is baked fresh each morning. The bakers start at 2am! We have a wide range of bread, from small white loaves to sourdough, multiseed, rye bread and our infamous wheaten.

Each shop has their own ovens to bake savouries throughout the day. These include pork and apple rolls, sweet chilli rolls, spinach and garlic pasties and other familiar favourites.

Our confectionery is all made by hand by a skilled team

of confectioners. Our bestsellers include chocolate sacha slice, chocolate brownie, mille feuille and, of course, gingerbread men.

All our shops make fresh hot and cold sandwiches to order, with our bestseller being hot roast pork.

What are your top baking tips?

Keep it simple! You only need four ingredients to make great bread: flour, water, salt and yeast. Accuracy and precision are important if you want to create a consistent product. It's not like cooking where you can throw a little of this, and a little of that into the recipe. Baking is like a science.

Where do you get inspiration for new bakes?

Being members of the International Richemont Club, we regularly visit fellow member's bakeries on the continent to pick up new ideas. Some staff have attended bakery courses at the prestigious Richemont Bakery School in Lucerne, Switzerland.

We have a 'Bread of the Month', which is currently chilli and cheese artisan. A recent favourite was German hausbrot (pictured above), which contained San Francisco sourdough, soft grains and rye flour. We continually innovate and try new ideas, some of which take off, others that don't. You can never stand still!

Ros Ayres

aesthetewalkley.com | roses-the-bakers.com



Christina Quarles. *Yew've Got Yer Gud Things, n' I've Got Mine (Split)*, 2018. Acrylic on canvas, 157.5 x 139.7 cm
Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

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**collections
in verse** Sheffield



Digesting History

**Three courses of poetry
and performance**

Sheffield Central Library
Wed 25 & Thu 26 March, 7pm & 8pm

Tickets: £10 (includes plant based meal)
www.sheffieldlibraries.eventbrite.co.uk

See the library transformed at night and devour your way through three courses of brand new poetry from Rachel Bower, Kayo Chingonyi and Joe Kriss, inspired by the British Library's sold-out exhibition *Anglo-Saxon Kingdoms* and the communities of Sheffield.

Digesting History reimagines the Anglo-Saxon tradition of feasting and storytelling, with theatrical revelry from The Bare Project, food, drink and spoken word.



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This month we've got an interview with Led By Donkeys, a new poem from Charlotte Ansell from her collection **Deluge** and a rare plug from me on a show I'm doing myself later this month down at Sheffield Central Library. Hope to see you there.

Joe
@WordlifeUK



DIGESTING HISTORY THREE COURSES OF POETRY & PERFORMANCE

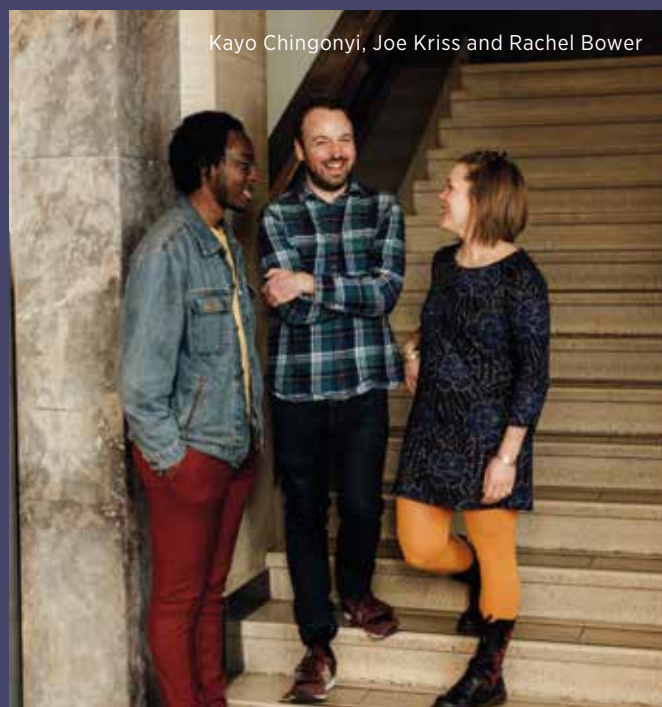
Wed 25 & Thu 26 March | Sheffield Central Library
£10 (inc. plant based meal)

Inspired by the British Library's sold-out exhibition, Anglo-Saxon Kingdoms: Art, Word, War, **Digesting History** presents original commissions of poetry created and performed by Rachel Bower, Kayo Chingonyi and Joe Kriss that explores issues of identity, nationality and belonging.

In collaboration with Sheffield-based theatre company The Bare Project, expect to be led through a theatrical performance, with food after hours at Sheffield Central Library.

This event is part of Collections in Verse, a collaboration between Poet in the City, The British Library and Sheffield Libraries which is using poetry events and commissions to bring British Library exhibitions to life in five cities across the UK.

More info and tickets at sheffieldlibraries.eventbrite.co.uk.



Kayo Chingonyi, Joe Kriss and Rachel Bower

The way the words were

Sometimes you chose to toss them into the air,
to dance paper thin as butterflies,
waited to see which flowers they'd grace.
Tested their weight, as if worth
could be determined by scales,
held them close or cradled them like shells.
It was never an exact science
yet some were as snug as glass slippers
but much more comfortable.
Some came out in a rat-a-tat
of machine gun fire, bullets
that couldn't be recalled;
the sheer force of a waterfall,
that sped and gushed. So even
rocks were worn and smoothed.
Maybe they were ointments or herbs
with the power to heal, if only you knew
how to pick the ones you needed.
There were days when there was nothing
left on the shelves – not even candles or prayers
remained; or a surfeit you decided not to use,
kept them in your pockets like pebbles.
They could do no damage there.
You were never once tempted
to give them up; the ones you did not
voice, you wrote down.
It was always a love affair.

Charlotte Ansell

Taken from her new collection, **Deluge**, available from Flipped Eye Press.

LED BY DONKEYS



Led By Donkeys projection onto the White Cliffs of Dover on 31 January 2020

Oliver Knowles works alongside his colleagues to run **Led by Donkeys**, an anti-Brexit campaign group working to hold politicians accountable by plastering their own words across billboards and artistic displays since January 2019.

Oliver spoke to us ahead of his visit to Sheffield for Festival of Debate in May, following the publication of new book **Led by Donkeys: How Four Friends with a Ladder Took on Brexit**.

What does Led by Donkeys do?

The whole project was born from frustration with Brexit. We really felt that the politicians were getting away with a huge

Last year, we published a book and the book has given us access to book festivals and ideas festivals and our publisher has been putting us in touch with different people. We've been invited to speak at Festival of Debate and so there will be a couple of us coming up to chat and do an interview with questions from the audience. We're excited about it. These festivals are a great place to share the idea that sits behind Led by Donkeys, which is the power of activism. It's the spirit of getting up off your backside and going and doing something.

We're going to spend some time through the first few months of 2020 talking to people about where they're at politically and how they see the political landscape now that Brexit has happened. Coming up to Sheffield and participating in

“There is a battle of ideas to win”

amount, promising that all the problems we face in the UK will somehow be solved by us leaving the European Union. It's a kind of nostalgia that harks back to a time that never really existed.

So what we did with the project was to haul [politicians'] words back off the internet, back off their Twitter feeds, back off their performances in the House of Commons, and put them back into the public domain, where we give people - voters - an opportunity to reappraise those words against the reality of Brexit as they see it unfolding.

Our crowdfunder is the biggest political crowdfunder in UK history. We've raised over £1.2 million. That's people just giving five quid, ten quid, fifty quid to make more and more of this happen. There is an ongoing role for Led by Donkeys in the kinds of tricks that we pull off: billboards, the big artworks. We've cut stuff, ploughed fields, done big drawings, we've painted grass fields. We've done all sorts of different things.

You're visiting Sheffield soon as part of Festival of Debate. What will you be doing?

Festival of Debate is part of that discussion, but we really want to take a read on people about what their attitude is for future projects and how we can use the Led by Donkeys platform to work on other political issues.

What can your supporters do to make a difference?

It's still an emotional time. People who didn't want to leave the European Union are still licking their wounds. Brexit won't be easy and the Tory party and the Brexit advocates will blame everybody else for things that go wrong.

The real job to do for us is making sure that the people who campaigned for and advocated for Brexit own its impact. Beyond that, there is a bigger task at hand, which is how we continue to build a United Kingdom that is progressive and welcoming. I don't think that we should leave the battlefield. There is a battle of ideas to win and that task is bigger than ever now - but we must win it.

Eve Thomas

let's make change

This is a festival of people, community organisations, progressive thinkers, charities, campaign groups, keynote speakers, activists and visionaries who we think have good ideas for making the world a better place for everyone to live in.

For six weeks this year in Sheffield, Rotherham, Barnsley and Doncaster, we want to provide a safe, inclusive space for everyone to connect, learn, debate and discuss the many pressing issues of our time.



Festival of debate

14 APRIL – 31 MAY 2020

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DAVID LAMMY • GRACE BLAKELEY • GUY SHRUBSOLE
GINA MARTIN • LED BY DONKEYS • ASH SARKAR
GARY YOUNGE • PEGGY SEEGER • MARK STEEL
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MORLEY'S FUN PAGE

It's fun to be tugged towards behaviour you can neither explain nor justify



A TRIP TO THE MOON

Last year YouGov ran a poll to commemorate the 50th anniversary of the moon landing. The question: if it was free and safe return could be guaranteed, would you want to go to the moon? A majority of respondents declared that they would not.

Now, I realise the last decade of trying to subsist in this country has felt like being trapped on a cruise ship slowly sinking into a vast ocean of hot tar, but despite everything this result really sent a slug of morose energy down my crinkled spine. I don't know if I want to live in a country where the average person wouldn't pull a sickie to pop up to the lunar orb.

The most popular reasons for not going to the moon included

to make that final decision, but for all its dangers I could never completely talk myself out of it. I couldn't betray some leftover afterimage of my child self. The part that doesn't want to admit, once and for all, that I'll never discover the mythical South American City of Gold.

But can you imagine? Can you take some time out of your busy life just to dream about it? Are you capable of that kind of active daydreaming? If so, place yourself in that scenario, construct the scene in your mind's eye. You've taken a couple of months off work. You return to the office with a few scars and a tan, casually explaining to your co-workers that you found El Dorado and that it'll be on the news later. I can't stop thinking about it. I couldn't possibly shut the door on that slim possibility

"We are still a country that dreams"

"not enough to do" (23%), "would rather visit places on Earth" (10%), and "reject premise that safe return could be guaranteed" (9%). Who are these people? What vital element of childhood awe has been stripped from them that the objectively pointless trial of being blasted towards an empty orbital rock holds no romance, no inexplicable pull on the adventure gland?

Four years ago I was offered a trip to search for the lost city of El Dorado in the jungles of Columbia. The area in which our search would take place was listed as a potential location of armed militias and the habitat of two of the three insects ranked at the top of the Schmidt Sting Pain Index. The trip would need to involve at least one survivalist and one person capable of shooting another human being.

The project never acquired the funding and I never needed

somehow slithering its way into reality.

We are still a country that dreams. My only wish is that, if we absolutely must have a dream that doesn't make sense on paper and is actually very likely to be dangerous with no measurable benefits, can it not be something plucked from the annals of childhood fantasy? Why does it have to be Brexit?

If there's anything to be taken from Brexit, it's that at least the British public can be motivated by an implausible dream. I wish the dream we chose wasn't based around street party-fuelled imperialism apologia and a misremembering of the 1950s.

Why spend all that effort rocketing yourself to the moon when it only takes a bit of grit and a couple of misleading buses to transform your own community into a desolate landscape that betrays no sign of life?

SEAN MORLEY IS ONE OF HALF OF THE MANDATORY REDISTRIBUTION PARTY PODCAST.
YOU CAN FIND HIM ON TWITTER AT @SEANMORL

ABBEYDALE ROAD

CELEBRATING OUR INDEPENDENT STREETS

SHEFFIELD'S INDEPENDENT SPIRIT IS ALIVE AND WELL ON ABBEYDALE ROAD, WITH NEW TRADERS POPPING UP ALL THE TIME. THIS MONTH WE'VE GOT NEW FACES ALONGSIDE OLD FAVOURITES, WITH AN OFFERING THAT REALLY DOES HAVE SOMETHING FOR EVERYONE, BUT WHAT THEY HAVE IN COMMON IS THAT THEY'RE ALL BRINGING GOOD THINGS TO THE COMMUNITY. GET DOWN AND SHOW THEM YOUR SUPPORT.

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Cosy new cafe Marmions are bringing good vibes to Abbeydale Road. With an offering that includes fresh, sustainable food, CBD coffee, vintage clothes, vinyl and massage treatments, you'll find everything you need to help you relax straight through to the evening. Come and chill with us!!

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Christina Quarles. *Carefully Taut*, 2019. Acrylic on canvas, 213.4 x 243.8 cm
Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles



Christina Quarles. *By Tha Skin of Our Tooth*, 2019. Acrylic on canvas, 195.6 x 243.8 cm
Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

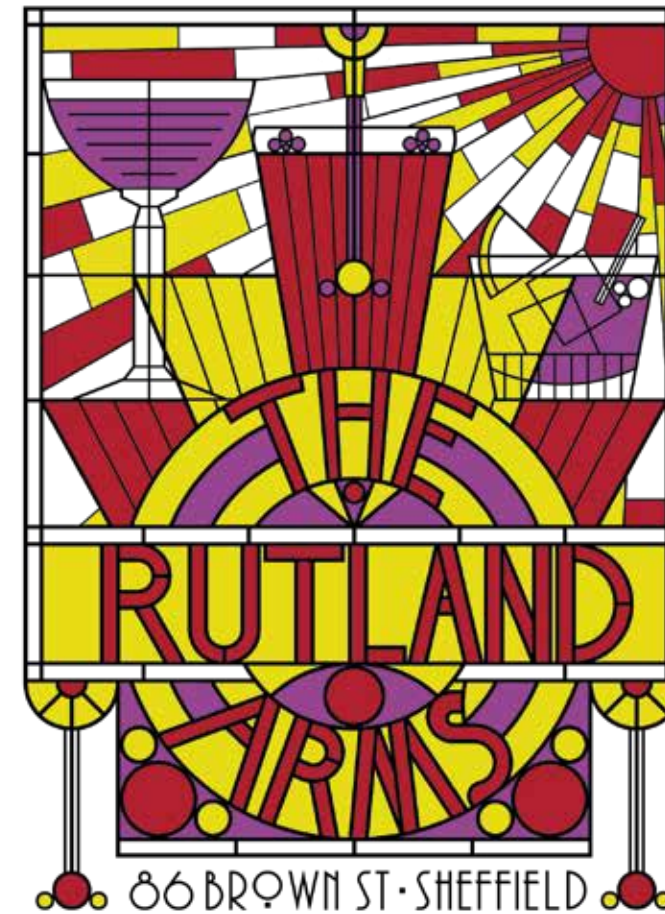
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**Thur 5. Mar • Bruery Showcase and Bottle Tasting**

We will be having 4 kegs on draught from American
brewers "The Bruery" as well as a bottle tasting of 5 different
beers at 7:30pm. Tickets £20 available from the bar

8-15. Mar • SHEFFIELD BEER WEEK**Sun 8. Mar 7:30pm • Beer and dessert pairing**

We have picked 4 beers and Koko from the Rutland Arms is making
4 desserts to match each of the beers. **Brew By Numbers:** Passionfruit
and rooibos saison with a pineapple and banana hummingbird cake. **New
Holland:** Dragons milk bourbon barrel aged white stout with a chocolate
fudge cake. **Mikkeller:** Hello, ich bin ein berliner raspberry (raspberry
sour) with a raspberry and vanilla cheesecake. **Dugges:** Coffee (imperial
stout) with vanilla ice cream float and Cajeta rimmed glass (goats
milk caramel). **Tickets are £18 available from the Crow Inn,**

Wed 11. Mar • Little Earth Project Showcase and Bottle Tasting

Tom and Dani owners/ brewers of Little Earth Project
Brewery are bringing with them 3 years of their Russian imperial
stout and their brand new mixed ferm raspberry barleywine for a tasting
(£12 at 7.30pm). We will also be having 3 other kegs on the bar
showing off the wilder, funkier side of the brewery

Fri 13. Mar • Mikkeller and Warpigs takeover

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Christina Quarles. *Cut to Ribbons*, 2019. Acrylic on canvas, 243.8 x 139.7 cm
Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

CHRISTINA QUARLES

The human form remastered

Long spoken of alongside the famed work of Arshile Gorky and Willem De Kooning, Christina Quarles' paintings explore the abstracts of the human form.

Twisting bodies and their surroundings into impossible shapes, she creates identities for figures that often come without faces. We are tasked with understanding them without seeing them as we would usually expect - a job that could take hours of contemplation and an introspection mirroring that of Quarles herself.

Aged nearly 35, the LA-based artist has been drawing the human form for over 20 years. During this time, she says, she has built up a muscle memory that has allowed her to delve deeper into her work.

"Drawing the figure is something that I have done so much that I don't have to think about it when I do it. I can be thinking about other things while I'm drawing because I'm not concentrating on the technical aspect of it.

"One of the amazing things that comes from making art is

from? Who are you? What race are you?' I would say that even before I was thinking about it on a more intellectual plane, I was aware of the fact that I couldn't easily answer that question.

"I also identify as being queer. I'm in a same-sex relationship and so my queerness is another opportunity for that. I think of queerness as not being beholden to the gender that you're attracted to.

"I think it has more to do with resisting this way of thinking, and so that sort of led me to maintaining an interest in trying to find a language to express my experience of having these ever-shifting understanding of my identity, depending on the context or situation."

This year Quarles' work will find its way to London time and time again. Her show at The Hepworth will soon move on to The South London Gallery and her paintings are already featured in a group exhibition at the Whitechapel Gallery. Across the Atlantic, Chicago's MCA Gallery will host her largest exhibition

"Through mastering the technical skill [...] you can start to let other ideas filter through"

that you're working on this technical skill. It's through practice and mastering the technical skill that you can start to let other ideas filter through that skill and that's when you can tap into the subconscious."

The Hepworth Wakefield has most recently played host to Quarles' work, making use of her experimentations in the space within which her paintings will be hung. One wall mirrored the planes of Quarles' creations, at least in her mind's eye. This match of space and introspection made the Hepworth's exhibition the artist's favourite to date.

When it comes to the creation of these paintings, no sketches are laid out before paint is applied. The abstraction is allowed to exist before Quarles must make at least a little sense of what she sees before her. "Through a process of really observing my own work, I will pull together the figures and start to make a form out of the abstraction."

Identity, and all that comes along with a discussion of it, appears in Quarles' work often.

"I have a black father and a white mother but I look white, especially to white people, and so that was something even from a very early age, when kids would say, 'Where are you

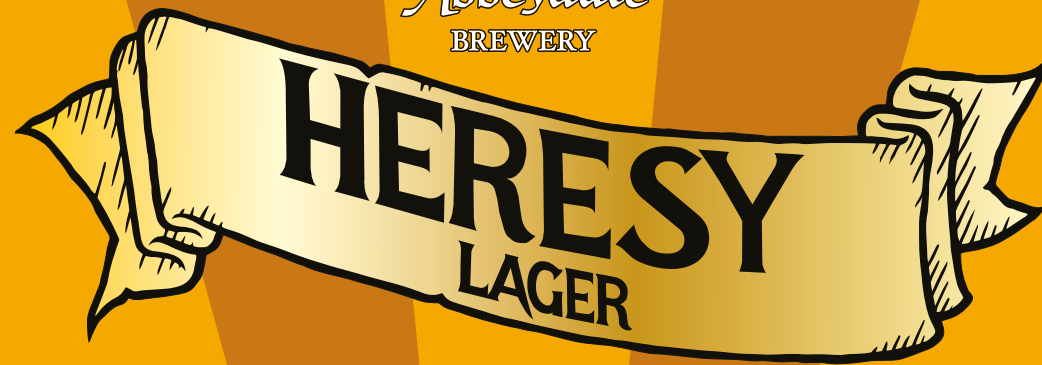
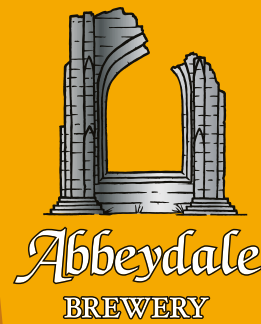
to date this April.

More than two decades after the start of her journey drawing the human form, some might say the human experience, Quarles is an artist still experimenting. To her, each painting and each exhibition is an opportunity to learn more about the work she wants to produce. She hasn't finished finding herself yet.

Alex Keene

christinaquarles.com

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Christina Quarles. *Let Us In Too (Tha Light)*, 2018. Acrylic on Canvas, 182.9 x 152.4 cm
 Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

MUSIC

That Joke Isn't Funny Anymore

We invest so much in musicians. Not just our time and money, but also a bit of ourselves. We use their music to help define us. That's why when someone asks who your favourite artist is you put a lot of thought into it, knowing that your response will give others an insight into your personality and attitudes. So how do you respond when your favourite artist has become a bigot or an abuser? How does that reflect on you and what assumptions will it lead people to make about your values?

Musicians are often excused of so much. Phrases like 'troubled genius' allow us to write off an artist's indiscretions as part of their creative process, but this often leads to us ignoring the fact that our favourite creative people sometimes do inexcusable things.

Take Morrissey for example: a once charming man, now a

the conclusion that the artist may not be a good person.

If you ever manage to move on from this denial you'll likely reach bargaining. You accept that the artist in question has become a bad person but you'll desperately look for excuses not to criticise them. You know you're in this stage if you repeatedly use the phrase 'troubled genius'. The only way to deal with this is to come to realise that society's willingness to indulge the artist was what emboldened them to become such a horror in the first place, putting them in a rarefied atmosphere where they believe they can speak and act without consequence. If you come to this realisation, you might finally move into the final stage: acceptance.

This doesn't mean you should stop listening to the music. For your own good, differentiate between the person and the artist. After all, so many brilliant musicians are amateur human beings.

"So many brilliant musicians are amateur human beings"

boy with a thorn in his side. Fans have been keen to defend him for years. As far back as the nineties the warning signs were there, as he told the NME in an infamous interview that England had lost its identity. Over time his remarks have become even less subtle, with him eventually flaunting a For Britain badge, a far-right party founded on anti-Islamic sentiment and criticised by Nigel Farage as a group of "Nazis and racists".

When, as a fan, you see evidence that your favourite artist has become a bad person, it causes a lot of grief. This grief needs to be properly processed and it's important to move through the three stages rather than permanently linger in the first.

The denial stage is best characterised by weak justifications, straw-clutching and a reluctance to acknowledge any valid criticism of the artist. It also involves the avoidance of facts and the use of extreme mental gymnastics to refrain from reaching

This is sometimes easy as in the case of Morrissey, where so many of his early songs spoke of kindness and tenderness rather than hate.

By accepting the situation you can avoid regressing into the previous stages of grief, where you tacitly justify the artist's dubious nature to allow yourself to continue listening to the music.

Just remember that beautiful work never justifies hateful words.

Josh Bolton

SOUNDWAVES

The Crucible's acclaimed musical **Standing at the Sky's Edge** is set to return this year. The show, which is set in Sheffield's Park Hill flats, will run at the Crucible before transferring to London's National Theatre.

A dormant Sheffield studio has begun making music again after being refurbished by volunteers. **SADACCA Studios** on The Wicker has been made into a community music space and venue after it had been unused for over a decade.

LIVE REVIEWS



Crake

PRECIOUS METALS + CRAKE

Bishops' House
15 February

In the midst of another cold and damp stretch of weather, promoters Pigeon Hands returned to Bishops' House in Meersbrook Park with an excellent evening of warm tunes. With a peppy set, Sheffield-based Precious Metals opened for Leeds-based Crake, who delivered a soft and at times melancholic one.

Precious Metals started the evening off with strings-heavy surf pop that was buoyant and endearing, even on the sadder songs. They set the stage for the two themes of the night: a warm, inviting sound and lyrics worth catching, particularly on that one about portholes.

Crake followed up with a more laid-back and more acoustic set, which felt both soft and strong in the best way, with mesmerising instrumentals and soothing, husky vocals. The excitement in the room when the bass player picked up a trumpet midway through a song didn't disturb the sort of effortless zen they'd created. They were enjoying themselves and the room was right there with them.

Bishop's House is, thanks to Pigeon Hands, my favourite Sheffield venue space and this gig perfectly highlighted its best features. The intimate, almost living room feel of the small space, closely packed with a captured audience, made each song feel like a spell cast over everyone in the room.

It was that golden sort of gig where both bands appeared to be sincere, enthusiastic fans of the other, as well as of the space itself. The place is so cozy and beautiful, with old flagstone floors and low wood beam ceilings, that only on second glance did I notice the vines creeping up the mic stands. Definitely a sweet touch.

Alice Flanagan



The Seamonsters

THE SEAMONSTERS

The Harley
18 February

Going in blind to a Sheffield indie gig in the post-Arctic Monkeys age, one has a certain steely preconception of what to expect.

But every now and then a splash of colour comes along. Incongruous with a northern indie scene which recycles the boisterous, dark fruits dominated rock 'n' roll of the noughties, five-piece The Seamonsters enter the stage like a technicolour blast of fresh air. Elegant in their simplicity, their endlessly catchy hooks radiate the promise of the really authentic: confidence.

Frontwoman Naomi Mann's vocals are as waifish and celestial as a teenage Kate Bush, but surrounded by the dark whirlpools of guitar work and tactile drumming that her bandmates provide, The Seamonsters morph into something more modern. Mann's voice swims through rock and synthpop soundscapes with dexterity and playfulness, with lyrics to match. From the impossibly sweet 'Max and Archie', with its glittery Belle and Sebastian-esque keys, to the striking bassline of 'How to Be Famous', Mann uses the band's sonic bedrock to spin social commentary through song.

Tunes like the classic Hollywood fairytale of 'Blue Movie Baby' ("You be my Miller and I'll be your Monroe / Let's hit the road before you have to go") yearn for a bygone (or fictional?) age of romance, while the satirical verses of 'How to Be Famous' ("A fixed reality / So-called entertainment / Is there a sensuality / in a talentless environment?") shame the clinical, capitalistic nature of a male-dominated industry.

This would be self-righteous sermonising if it wasn't for a preceding - and chilling - use of voicemail samples that whisper of "brand deals and diet pills". You get the impression that The Seamonsters are as unconvinced by the music industry as we are.

Louis Norton

LIVE PICKS

SOUNDS LIKE THIS

Sat 14 Mar | Bal Fashions | £6.10 (or 3-for-2)

The long-time home of leftfield dance on Sheffield Live!, Sounds Like This returns for its second club outing with Chris Finguz collaborating with vocalist Jessica Aziza and MC Mighty. There's also a DJ set from local legend Winston Hazel and a mixtape takeover downstairs.

KORPIKLAANI

Mon 16 Mar | Corporation | £26.50

Folk metal troupe Korpiklaani - Finnish for The Backwoods Clan - return to UK shores on their **Land of A Thousand Drinks** world tour. As you'd expect from that title, as well as singles 'Vodka' and 'Jägermeister', much of their work celebrates the double-edged pleasures of hard liquor. Support from Nuclear Blast labelmates Burning Witches.

OLCAY BAYIR

Fri 20 Mar | Hallam Union | £17.34 (£8.67 concs)

Classically-trained soprano Olcay Bayir was born in southern Turkey, close to the Syrian border. Her music blends the Kurdish and Turkish folk songs of her youth with West African traditions, as well as other global sounds from her many collaborators. She'll be performing at this TalkingGigs event before discussing her influences onstage.

ANDRO AND EVE PRESENTS: THE KINGDOM COME #6

Sat 21 Mar | Abbeydale Picture House
£16.50 (£11 low income / £5.50 unwaged)

Dive into a world of queer joy with this special 'Under the Sea' edition of drag king cabaret. Hosted by drag star Christian Adore in the gorgeous surroundings of the Abbeydale Picture House, performances include Wesley Dykes, Mo Terboat, Prinx Silver and Gorgeous Michael.

JASMINE

Wed 25 Mar | Lescar | £8 (£5 concs)

This Leeds-based quintet perform compositions by saxophonist Jasmine Whalley, who blends jazz, hip-hop and electronics into a fresh new sound. Inspired by the likes of MF Doom and Bonobo, Whalley is joined by drummer George Hall and guitarist Ben Haskins from Têtes de Pois.

Much-missed punk venue The Lughole will return to Sheffield with a new home in Kelham Island. "It's a massive relief to win the planning battle but now the hard work starts in earnest," Paul Hubbard of the Lughole Collective told Now Then.

The second incarnation will feature rehearsal rooms, a 220-capacity performance space and a bar. Opening in 2013, the first Lughole hosted bands including Hounds of Hate and Shrapnel before it was forced to close due to licensing.

Once it reopens the venue will be run on a membership model, giving fans a real say in the development of the space. "This really is about building a permanent, meaningful platform where creative people that are not looking for what the mainstream has to offer can feel at home, included and part of a community."

LA RUMBA'S THIRD BIRTHDAY: MR SCRUFF

Fri 6 Mar | Yellow Arch | £16.90

With a collection of over 20,000 records to choose from, an all-night-long set from Mr Scruff is always going to be a wild ride. He's joined in the main room by cassette DJ and titular label boss Awesome Tapes From Africa, who follows a three-hour set from joyous Manchester selector SNO.

UTILITY TAPES

Sat 7 Mar | Bishops' House | £8

New cassette label Utility Tapes launches with this showcase featuring three of their roster, including mask4mask troubadour Sammartino and the label's own all-star house band, Space Malk. There's also a solo set from Zejma, who'll be improvising a synthesis of harsh noise and ambient tones.

GIBLET

Sat 7 Mar | Café Totem | £8.85 (£6.76 concs)

Psychic London-based band Giblet serve up a special treat for Buds & Spawn with a revival of their meta rock opera, **Clayton 2020: The Tripedal Cat**, a 90-minute tale of shifting consciousness and erased memories. They're supported by the melodic basslines and guitar drones of Brötchen. Over 18s only.

NEIL CAMPBELL

Wed 11 Mar | Merlin Theatre | £12.98 (£9.86 concs)

Flying Donkey bring classical guitarist and composer Neil Campbell to the Merlin Theatre for a night of solo guitar expanded into a whole sonic universe through loops and other gadgetry. Support comes from cello improviser Liz Hanks pairing up with the Asturian-influenced flautist Michael Walsh.

FUTURE JAZZ: NOYA RAO + MORPHER

Fri 13 Mar | Yellow Arch | £7

Releasing records on the renowned Gondwana label, electronic soul collective Noya Rao are rising stars in the future jazz scene. Support comes from Morpher, who fuse traditional jazz with elements of hip-hop, drum 'n' bass and ambient electronics.

HOSTED BY SAM GREGORY

RECORD REVIEWS



CARIBOU

Suddenly

'Going soft' is a charge that most musicians would despise being levelled with. Not Canadian artist Dan Snaith however, who seems to have embraced it on **Suddenly**, his fifth album released under the name Caribou. This new collection of tracks thematically follows his last record, **Our Love**, by focusing on the universally accessible subjects of family and romance through a series of relatable vignettes.

Snaith, who has also variously recorded as Manitoba and Daphni, openly acknowledged that 2014's *Our Love* represented a tonal shift towards more sentimental, reflective work brought about by the birth of his daughter. It's arguably even more palpable in his use of nostalgic riffs and emotive lyrics here.

Caribou's passion for his craft - he once created some 700 songs for a previous album before having to whittle them down to nine - is evident in his delicate selection of samples. Released as a single in December, 'Home' is one of the standouts here and features a gorgeous sped-up sample of an obscure 1970s Gloria Barnes song of the same name.

The earworm 'Never Come Back' recalls the kind of low-key bangers like 'Odessa' for which Snaith made his name over a decade ago. Occasionally the repetitiveness of the samples can grate, as on 'Sunny's Time' and 'New Jade', but the more minimalist tracks where the samples are allowed to breathe, such as 'Magpie' and 'Lime', are strong highlights.

Dan Rawley



DEAD COSMONAUTS

We Sent Fragile Creatures To The Heavens But Not All of Them Perished

We Sent Fragile Creatures To The Heavens But Not All of Them Perished is the debut EP from Sheffield's own Dead Cosmonauts, an instrumental post-metal record that captures the wonders of space travel with a vivid hue of retro-futurism.

At under 30 minutes in length - time taken to read and process the considerable track titles notwithstanding - *We Sent Fragile Creatures* is brief by post-metal standards but exists beyond the apparent constrictions of time. For each minute that passes, a lifespan in transcendence is experienced. An auditory TARDIS, if you will.

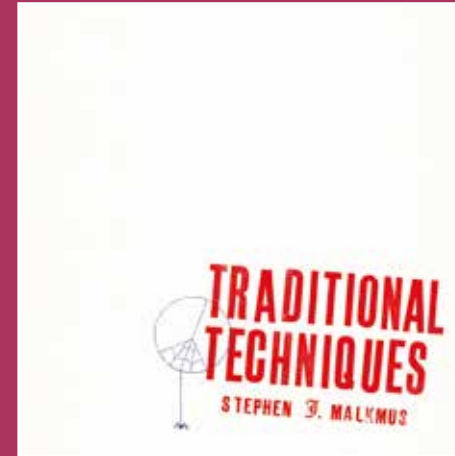
'Is It Not Worthy of Tears...' in particular is a stunning journey of progression worthy of any voyage into the outer worlds, while 'I Looked and I Looked...' crescendos with psychedelic ferocity. For fans of genre heavyweights Russian Circles and ISIS, there'll be a sense of familiarity to the seismic riffs and alluring ambience. But *Cosmonauts* bring a refreshing progression to the genre, blending psychedelic prog with an intriguing astrophysical concept. The vintage guitar tones and raw performance style hark back to seminal space rockers Hawkwind.

The sum of these parts is a record that'll appeal to both the prog rock old guard and the modern metal avant garde, with plenty of non-partisan listeners in between. As debut releases go, this effort ranks high in potential and establishes Dead Cosmonauts as a band to watch.

With such a lucid cornucopia of sounds at their disposal, the future of space is theirs for the taking.

Nick Gosling

FROM 2 TO 7 MARCH AT THE SIDNEY + MATILDA GALLERY, WOMENS' SOUND COLLECTIVE SONA WILL PRESENT THEIR NEW PROJECT 'LANDMASS'. USING ANALOGUE AND DIGITAL TECHNIQUES, SONA MEMBERS EXPLORED ORKNEY IN MAY 2019 TO CREATE A PORTRAIT OF THE ISLANDS THROUGH PHOTOGRAPHY, FIELD RECORDINGS AND DATA VISUALISATION.



STEPHEN MALKMUS

Traditional Techniques

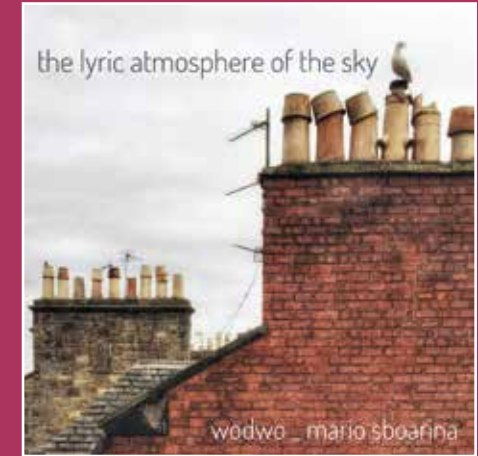
Following the industrial post-punk experimentation of 2019's **Groove Denied**, Steven Malkmus' solo return just a year later exposes the roots of his previous projects, allowing for a warmer, prettier but no less vulnerable experience.

Traditional Techniques opens with a swirling air of mystery on 'ACC Kirtan'. This could be attributed to the Afghani instrumentation featured in pockets throughout the record, bringing an additional flavour to the conventional acoustics expected from a Malkmus record. Before you have a chance to be enveloped by the ethereal richness of it all, you're immediately grounded and sent down a road of familiar influences on 'Xian Man', harking back to the days of Pavement, albeit in a more folky vein.

The bittersweet ballad of 'The Greatest Own In Legal History' carries on the trend. Its wistful guitars and dusting of lyrical optimism fit its melancholic nature, transitioning perfectly into the mournfully nostalgic 'Cash Up'. When it appears that the record may be getting too comfortable with itself, the creeping flute vibrato on 'What Kind Of Person', with its undertones of plucky rubab, immerses you back into a world of blended instrumental intimacy which carries through to the sentimental finale 'Juliefuckingette'.

It would be easy to consider a departure from the inorganic quirks of his previous album as a rendezvous with the familiar. Yet the less abrasive approach of *Traditional Techniques* manifests an identity of its own, allowing it to sit with grace and purpose in the Malkmus discography.

Tom Murray



WODWO & MARIO SBOARINA

The Lyric Atmosphere of the Sky EP

Opening with relaxed and meandering keyboards, UK musician Wodwo and multi-instrumentalist Mario Sboarina nonchalantly walk you down a cobbled lane to the ambient seafront, with warm organ tones and distant saxophone lines conjuring a dreamlike state as you kick off your shoes and feel the tonal sand under your feet. Back-masked notes enhance this unconscious, immaterial feeling of airy warmth and the whole sound provides an aural cushion to recline on.

'A Thousand Whispers From The Yew' provides a soft theme which repeats at an irregular interval, faintly reminiscent of atmospheric master Fennesz, while other subtle sounds and textures rise and fall over the top. **The Lyric Atmosphere of the Sky** is a meditative release, but can still hold your interest while it pleasantly drifts you along. Soft guitar swells join the mix on 'Water's Rumbling Hypnosis', creating a feeling of soft and atmospheric jazz, almost like a notably beatless Bohren & der Club of Gore track.

Closer 'For Distance Comes' features sumptuous saxophone harmonies layered over thrumming electronic interruptions and scrambled effects, with some resembling phone dialling tones buried in the mix, adding some aural anxiety into this otherwise breezy and atmospheric release.

However, it's not long before sparkling piano lines lead you out to the light at the end of the tunnel via some lush guitar leads and synth pads. If your ears need a vacation right now, look no further.

Richard Spencer



PEGGY SEEGER

Looking to the future with a first farewell

Peggy Seeger would like me to introduce her to you as an American songwriter who sings folk songs and songs she makes up herself. In truth she's a bonafide folk legend, a songwriter with a prolific, highly influential and radically political career spanning seven decades.

About to embark on what she says could be her last ever tour, Peggy was kind enough to take some time out on a Saturday evening to speak with me about it.

Tell me about this tour.

The tour is called the First Farewell Tour. It gives me the possibility of having a second one or it may be the last one. I'm

84. I've had a long life of touring. At some point I'll have to stop, I'm sure.

It's new songs, some of which I wrote about 20 years ago but were never recorded. It's contemporary songs, songs I've made up either with my sons or with my daughter-in-law, or by myself.

Hopefully we'll have a CD ready, just in time. It'll be made with both my sons and my daughter-in-law. I really like the songs that we make. It's a dark album. At 84, you kind of see the goalpost. And lost memory is a lot of that in it. Looking forward towards the goalpost, looking backward at a long life. And there's a couple of humorous ones on it. There's a love song.

I don't like a lot of direct songs, the way Billy Bragg does, or the way a lot of activist songmakers write. I write songs that I hope will help us to co-relate problems that we have. One of the songs on the new album is called 'Lubrication' and the first verse makes it sound sexual. You're lubricating something. And then it turns out I'm talking about tectonic plates, that we're taking the lubrication out of the earth, the water and the gas and the soil, and so the tectonic plates are having difficulties. It's a funny song. I worked very hard on it. It'll have a slip-py-slidey guitar and at the end [and] people will be encouraged to sing, "Moving parts, slip and slide," and they'll probably be laughing.

I like songs that people can sing. I like the songs to be singable. It's an odd album - and I like it.

You've described yourself as an ecofeminist. What does that mean?

For me, the big thing now is climate change. I see it as a feminist issue as much as a human issue. I think women take better care of the planet than the patriarchy has. The patriarchy has really bugged it up. We love to consume - oh we *love* the fashion, love all the things we can go out and shop for - but it's essentially a male way of running things, what we do now.

So I say I'm an eco feminist. I believe women have got to start taking more control, because I think we care more for things. We take fewer risks. We're not so willing to form hoards of armies that go into other people's countries. We'll join an army in defense, for the most part. There are women in the army, but it's a very, very small number compared to the

the end, as we're seeing now, nature conquers you.

What makes a folk song different from any other kind?

Well, it's harder to describe now. You could've talked about it easier in the fifties, which is where I come from, before you could hear absolutely anything on the radio. Back then you never heard folk songs on the radio. When the radio came into communities - isolated industrial or mountain towns - when it came there it had a tremendous effect on the music they made there. Before that, the music was much more identifiable with a place. Now, a lot of the music, you can't tell where it comes from.

For the most part, folk songs were made by the lowest economic class. They were made by the people who had no other kind of music. Say you had a small town in the Appalachians that make their living with coal. Everybody knows about coal. The song is made by people familiar with the work, familiar with the language, familiar with the terms, and it is a type of music that they all know and enjoy when it comes down to them through their history of being a small, insular coal town.

This country has anthologised itself to death. There are so many fantastic songs from here, that you can really - as an English person, or a Scots person, or an Irish person - do justice to. I don't sing any of those songs. I've been here for 62 years and I do not sing English songs on stage. I've sworn allegiance to the Queen and I don't sing English songs on stage, because I don't feel that I speak right or that I know enough. You're representing something with folk music.

Once people had access to music of any sort, it did affect

"I've never written a folk song in my life"

number of men. War is a men's thing, invading is a men's thing - has been forever, if you look at history. They form an army and they march against other men and kill each other. Women identify with nature.

We're trying to make songs that make people laugh, or that make people cry, or that encourage them to get out on the streets and sit down. Because people aren't prepared at this point to do it. Young people are, because it's their world that's going to pot. I've been to two of these demonstrations, but I don't go to a lot because I'm breakable, and I'm more use unbroken.

I'm reading a book right now called **The Reality Bubble** by Ziya Tong. It talks about how we are part of the world. The whole world begins at our skin and we are part of it. We're not the gods that we think we are. We're not separate from it. We're literally as much a part of the world as mosquitos and birds and elephants. And we cannot act contrary to the laws of the world. We have done, and look where we are.

So trying to explain certain things while you're talking about climate change and ecology is important. Trying to make a different view, instead of us all saying, 'There's so many things I've got to give up to save the world'. But once you realise that you are actually a part of the world, it becomes an honour, a privilege to be as much a part of the world as that bird, or that worm you almost trod on but didn't.

And that's where I think we've come a cropper. I think that's where our problem is. Our mantra as mankind seems to be to conquer nature. But you can't conquer nature. There's no way. In

how people felt about their own songs and about the songs they then made up. In a consumer society, which we are, mostly we don't produce music, we just consume it.

I've never written a folk song in my life. I've written songs that people don't know that it's me who made them up, so that makes it on its way to becoming a folk song. One's called 'The Ballad of Springhill', about a mining disaster. It sounds like a folk song, but it isn't one yet.

The songs that I write are songs that I write. I've written a song for Extinction Rebellion. That's an anthem that they can use if they want, while they're sitting down in traffic. I've written songs that are almost like music hall, songs that are almost like stage songs, a lot of different types. I'm essentially a songwriter that also sings. I always say, don't call me a singer songwriter. I'm a songwriter who sings folk songs and songs she makes up herself.

I think everybody ought to make up songs, especially for children. Make up songs for children, make up songs for yourself; they don't have to be deathless verse, just something about your own life.

Alice Flanagan

Peggy Seeger plays with Callum MacColl at Abbeydale Picture House on Thursday 14 May. Tickets are £18/£12 via fixr.co.

HEADSUP

We Were Born Queens

Sheffield native and live music promoter Felicity Hoy has brought a dazzling array of colourful and creative music experiences to the city in the last few years, involving Nubiyan Twist, Mansion of Snakes, Shunya and a cosmic parade courtesy of Space Cassette. We spoke to her to find out what's in store for 2020.

Tell us a bit about We Were Born Queens.

We Were Born Queens is a brand new music series hosted by Euporie celebrating women in the music industry. It's taking place on three dates in March, April and May at the Abbeydale Picture House, and the project is funded by the Arts Council with the aim of bringing more diversity and more female artists to the Sheffield music scene.

Who are some of the musicians who'll be performing?

First up on 27 March we've got Tawiah, who is a real trailblazer within the genres of British alternative-soul and neo-soul. Her debut album, **Starts Again**, was released at the end of last year and her live performances are really something to behold.

On 16 April we've got Aadae whose music is heavily inspired by her Nigerian roots. It's a really vibrant, energetic mix, combining Afrobeat, R&B, pop and electro-soul.

And finally on 22 May, Fehdah joins us. gal-dem recently described her as "the astrophysicist making music via algorithms" and she manages to effortlessly fuse neo-soul, traditional Irish singing, and West African pop and polyrhythms. Her music is a real treat for the ears.

In addition to the performances, what else can the audience look forward to?

We've got a stunning selection of visuals to project onto the big screen in the Picture House, including a bespoke projection which is being created especially for We Were Born Queens and which will feature images and videos of influential female musicians throughout the ages.

Each of the musicians is being supported by a local female DJ, so we've got eclectic mixer Gracie T supporting Tawiah, Afrobeat DJ MYNA supporting Aadae, and Kom Kom, who runs Barang at DINA, supporting Fehdah.

After the performances, we'll be interviewing each of the musicians about their music, their creative process and how their heritage influences their artistic practice. I think this adds a really special element to these events.

What do you hope the audience takes away from the events?

I just want everyone to have a fantastic time in one of the city's most beautiful venues and to feel inspired by seeing and experiencing the creativity of three really progressive female musicians of colour who don't often perform in Sheffield.

What influence do you hope this event series will have on the music scene in Sheffield?

I hope it's the catalyst for music promoters in Sheffield to be more adventurous when booking bands and musicians. I've always relished bringing artists from other cities to Sheffield and it's been obvious that there's a real appetite amongst gig-goers for musicians that aren't white and male.

It was disappointing to see so few female musicians of colour on the recent Tramlines line-up announcement and I think we really need to push back against that and demand diversity and fair representation. It's got to start from the grassroots up.

Flick Jackson



Fehdah

facebook.com/euporieliveevents

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LA RUMBA: MR SCRUFF & MORE
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FREE ENTRY

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SONIDO SYSTEM X TZARA: MAFALDA
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WED 18th MARCH - 8PM
DREAMFLOWER COLLECTIVE: D'ANGELO
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SAT 21st MARCH - 7:30PM
FUTURE JAZZ: SEED ENSEMBLE
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FRI 27th MARCH - 10PM
DUB SHACK: GREEN KING SOUND
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FRI 3rd APRIL - 7PM
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SAT 7th MARCH - 10:30PM
DISCO STU'S: DEEP BLUE BOOGIE
£8 / 10

FRI 13th MARCH - 7:30PM
FUTURE JAZZ: NOYA RAO & MORPHER
£6 / 8

SAT 14th MARCH - 10PM
THE SHEFFIELD SOUL TRAIN
£5 / 7 / 10

FRI 20th MARCH - 11PM
CHANNELS: BRUCE & JOB SIFRE
£7.50 / 9 / 11.50

SAT 21st MARCH - 11PM
BRAZILIAN WAX WITH TREPANADO
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• TINO, DJ TESS, GRACIE T

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MONDAY 16th MARCH
CIRCA WAVES

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Christina Quarles. *Tha Devil's in Tha Details*, 2019. Acrylic on canvas, 157.5 x 127 cm
Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

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FILM & STAGE

THE LIGHTHOUSE AN AMERICAN MYTH

Salt-crusted wood and flaky green metal, the lightest footprint of civilisation already ruined and retaken by the sea and sand of a lonely island off the coast of Maine. A pair of lighthouse keepers - one young and one old - disembark their vessel and prepare to spend a month together tending to a monolithic lighthouse.

Over this month, these men will lose their minds. The pieces are in play and director Robert Eggers will spend the next two hours crafting a horrifying and cerebral fable for a modern age.

Robert Pattinson and Willem Dafoe carry every second of **The Lighthouse** in what is for all intents and purposes a two-man show. Thomas Wake, in a performance by Dafoe that seems to bring hot and hellish colour to Eggers' black-and-white picture, watches over Pattinson's mysterious Ephraim Winslow like the wizened octopus watches over the lonely fish. These two men have only each other on this desolate rock, each

“Slow-burning madness”

their only friend and only threat.

The Lighthouse is slow-burning madness, the kind that creeps up on you and runs cold hands through your hair, as you watch these two men fall into the holes where their minds and hearts used to be. The bleak monochrome of Jarin Blaschke's cinematography darkens every fold of these two faces, blackening every vein and wrinkle and eroding them into weathered mastheads.

This is a twisted vision of madness at sea unlike anything you will watch for a long while, a wholeheartedly committed and truly unique artistic vision that exists far beyond the trappings of genre. Eggers again proves himself, as he did with 2015's **The VVitch**, as an up-and-coming mastermind of dread.

Delirious, horrifying and erotic in spades - but there is enchantment in the light.

Louis Nokes

TO MOVE IN TIME

Crucible, Friday 7 February

What would you do if you could travel in time? It's something we've all thought about. It might have been in your head or among friends, in an interview, after a sci-fi movie or down the pub. So immediately there is something familiar about Tim Etchells' latest stage production, **To Move in Time**, an extended monologue in which this question is asked repeatedly.

In this almost hour-long performance, Tyrone Huggins rambles further in his answer than most dare to consider. What begins as a conversational dream of possessing a superpower quickly clashes with modern anxieties over responsibility and choice.

Everything in the performance builds this tension between familiarity and supernaturalism. The stage is simple, with Huggins standing with a circle of cards surrounding his feet. His voice is slow and tense, welcoming yet cautious. Being so close, the audience must resist the temptation to reach out and

“If I could travel in time...”

respond.

The first few repetitions of “If I could travel in time” seek to right small wrongs, like preventing accidents, stopping himself from making bad meals or saving a lost document. He begins with the assumption that he must help others, for moral improvement and world bettering, as though assuming this responsibility is the burden of guilt for being superhuman. But as the Huggins continues and further complications arise, we see his intentions oscillate between the desires of pleasure, profit and power.

To Move in Time reminds us that a concept which seems so complicated is actually familiar to us because this dilemma is always present in the human brain. Our obsession with regretting the past and trying to predict the future means we constantly look back and forth to observe what we could change. This means that, without even possessing the superpower, our brains perform a sad sort-of time travel all the time.

Ellys Woodhouse



The Lighthouse, 2019

FILM LISTINGS

REEL STEEL FESTIVAL

Fri 13 - Sun 15 Mar | Various times
Abbeydale Picture House | £24 + bf

A weekend celebrating some of the best-loved cult films. Double bills featuring **Friday the 13th** and **The Evil Dead**, and **Robocop** and **Assault on Precinct 13**, plus two films from Japanese animators Studio Ghibli, **Howl's Moving Castle** and **Kiki's Delivery Service**, both presented in 35mm.

THE KID

Sat 28 & Sun 29 Mar | 10:30am | Showroom Cinema | £4
Charlie Chaplin's first feature-length comedy tells the tale of Chaplin's best-known character, The Tramp, and an abandoned child he decides to help. Autism-friendly screenings and child-friendly times make for an accessible, family-friendly day out.

STAGE LISTINGS

THE TWO OF US

Tue 10 Mar | 7:30pm | Theatre Deli | £8-12 + bf

This performance follows a young woman trying to reconnect with her grandmother by tracing the major events in her life. A heartfelt tale of identity and family is woven by two characters trying to walk different landscapes, equally determined to follow the right path.

RUN SISTER RUN

Until Sat 21 Mar | Various times | Crucible | £20

Family, sisterhood and what it means to grow apart from somebody you've known your entire life; Chloe Moss' play explores the real impact of the sisterly bond. Its characters must trace back their connection to one another and rediscover their once-undying loyalty.



Christina Quarles. *Held Together*, 2019. Acrylic on canvas, 137.2 x 172.7 cm
 Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

COMING UP IN SHEFFIELD

MARCH

1/ BARBARA NICE
 3/ JAMALI MADDIX
 5/ AHIR SHAH
 6/ SOFIE HAGEN
 7/ ONEFEST
 11/ DAVID KEENAN
 11/ TWIN ATLANTIC
 12/ THE K'S
 12/ SHEAFS
 13/ TOM ROSENTHAL
 14/ JON BODEN
 15/ PHIL WANG
 18/ JOHN KEARNS
 20/ THE RIFLES
 24/ MAGNUM
 25/ TOM BINNS
 26/ JEFFREY MARTIN & ANNA TIVEL
 26/ M HUNCHO
 27/ MIDLAND
 28/ HANDS OFF GRETTEL
 31/ BETHANY BLACK

APRIL

3/ BANG BANG ROMEO
 5/ THE HARA
 6/ ROB AUTON
 7/ ADORE DELANO
 8/ KING KING
 9/ THE LOTTERY WINNERS
 10/ THE WAREHOUSE CLUB
 10/ MUMM RA
 12/ SIMON BRODKIN
 14/ THE DELIGHTFUL SAUSAGE

APRIL

15/ PHIL WANG
 18/ JOHN KEARNS
 20/ THE RIFLES
 24/ MAGNUM
 25/ TOM BINNS
 26/ JEFFREY MARTIN & ANNA TIVEL
 26/ M HUNCHO
 27/ MIDLAND
 28/ HANDS OFF GRETTEL
 31/ BETHANY BLACK

MAY

1/ SHANGRALAS
 2/ EVERLY PREGNANT BROTHERS
 4/ JESSICA FOSTEKEW
 7/ LLOYD GRIFFITH
 10/ PETE FIRMAN
 11/ THE HOLE HYDRANGEA SHOW
 13/ IAIN STIRLING
 14/ LLOYD GRIFFITH
 16/ THE CUREHEADS
 18/ JEN BRISTER
 20/ MATT FORDE
 21/ THE DAMNED
 22/ THE UNDERTONES
 23/ PINEGROVE
 24/ SEXRATED COMEDY
 25/ ROB AUTON

JUNE

5/ THE BOOTLEG BEATLES
 21/ LAURA LEXX
 24/ THE BEAT & NEVILLE STAPLE



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SHOUT OUTS

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FESTIVAL OF THE OUTDOORS

All this month
theoutdoorcity.co.uk

As the seasons start to change in our favour, Sheffield's annual Festival of the Outdoors returns to kick start the city's adventurous spirit.

The month-long umbrella event will feature many goings-on throughout March, including the Climbing Works International Festival (CWIF), Sheffield Adventure Film Festival (ShAFF), Sheffield Half Marathon, the Big Running Weekend, The Magnificent Seven cycling race and Sheffield Bike Fest.

Look out for a Q&A with Olympic climbing route-setter and co-owner of the Climbing Works, Percy Bishton, as well as orienteering events, tree walks and volunteer days with Sheffield & Rotherham Wildlife Trust, plus loads more to get you out of the house.

If you're more of an indoors person, Sheffield Beer Week will also play a part in proceedings. Speaking of beer, True North have created the official FOTO festival beer, Trale Pale, with drinkers being given the chance to win an exclusive 'Brewer For A Day' experience with each pint.

For the full listings, visit the site.



THEATRE DELI

Your Local Independent Theatre
theatredeli.co.uk/sheffield

Since relocating from the old Woolworths on the Moor to the old Mothercare on Eyre Street, Theatre Deli has continued to bring cutting-edge, heartfelt and socially-conscious performances to Sheffield.

Last year Deli hosted 132 shows, gave local artists over 1,000 hours of free room hire, collaborated with festivals like Off The Shelf, Sensoria, Migration Matters and Festival of Debate, and supported countless good causes in the city.

This year Deli hosts a year-long performance programme called The Future is Unwritten, covering topics including the climate crisis, immigration and citizenship, and technology, and the Rain or Shine pay-as-you-feel children's festival will return over summer.

These good eggs are also expanding their volunteering opportunities in 2020, so get in touch if you might be interested in helping with admin, food and beverage, ticketing and guest relations.

Most importantly, let's not forget that good ventures don't run on good will alone. Check out their programme and get yourself down there.

ORCHARD SQUARE INDIE FOOD TRADERS

orchardsquare.co.uk



Independent businesses aren't as present as they should be in Sheffield's central shopping areas, so it's great to hear about two new places opening their doors to customers in Orchard Square.

Sister-owned MacPot, the first exclusively mac and cheese kitchen in Sheffield, have played around with the much-loved staple to create a quality menu with a twist. New toppings, spices, vegetarian and vegan options are all on offer at this one-of-a-kind eatery.

The owners of Division Street's Lucky Fox are also in on the action with their new spot on the first floor of Orchard Terrace, Fools Gold Pizza. Offering handmade, artisan Italian dishes, this food trader is hoping to grab a slice of the ever-hungry city centre customer base.

With both vendors opening just in time for the completion of Will Rea's public art piece in Orchard Square, commissioned in collaboration with Museums Sheffield, there's more and more to shout about when it comes to this part of town.

CHILDREN'S HOSPITAL CHARITY APP

artfelt.org.uk



A trip to hospital can be one of the most worrying times of your life, particularly for children. To help combat this, the Children's Hospital Arts programme, Artfelt, has launched an augmented reality (AR) app to help children suffering with burn injuries. This pioneering technology will distract young patients while they are receiving treatment, transforming their reality into a virtual environment.

In collaboration with local designers Megaverse, Artfelt have found a way to turn treatment rooms into arctic and woodland settings. Soundscapes and artwork bring this new, more calming reality to life for children of a variety of ages undergoing a range of procedures. Patients explore these virtual scenes through a tablet screen, momentarily turning their attention to new worlds while they undergo necessary procedures.

The app was launched earlier this year and by all accounts has helped children with the anxiety and stress of receiving difficult treatments. Great work.

TICKETS FOR GOOD - THE TICKET BANK

theticketbank.org



As mental wellbeing becomes increasingly recognised as a vital measure of a person's health, Tickets For Good are offering a different kind of break: the chance to attend a local event, for free, and reap the therapeutic rewards.

The Sheffield-based charity provides these much-needed opportunities to experience some of the area's best performances to disadvantaged individuals across the city. They believe that arts and culture, and the restorative power they can have, should be available to all - a premise it's hard to disagree with.

At the time of writing, Ticket For Good and clinical psychologists LifePsychol Ltd are in the process of conducting groundbreaking research into the mental health benefits of attending live events.

While their data is being collected, the campaign will continue donating hundreds of passes to experiences throughout Sheffield. So far more than 1,500 tickets have been gifted through the scheme.

THE HALLÉ PLAYS BEETHOVEN

Sheffield City Hall,
Saturday 21 March



Sheffield City Hall has long history of hosting world-class events and this month will be no different, as the venue joins citywide celebrations of the birth of renowned composer Ludwig van Beethoven, born 250 years ago.

The celebrated Hallé Orchestra, joined by soloist Roderrick Williams and led by conductor Sir Mark Elder, will line up this month in a concert highlighting some of Beethoven's classics. Also on the programme are Vaughn William's 'Symphony No.9' and George Butterworth's six poignant settings of poems from A.E. Housman's 'A Shropshire Lad'.

The City Hall will host a free rehearsal earlier in the day (2pm), open to any and all interested passersby (just turn up), before the orchestra take the evening stage for 7pm.

Tickets are on sale for between £5 and £25 and are available at sheffieldcityhall.co.uk.



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Sunday 1st March | 8pm
Kevin Bloody Wilson

Sunday 1st March | 8pm
**Mark Thomas:
50 Things About Us**

Wednesday 4th March | 7.30pm
Clannad

Wednesday 4th March | 8pm
Tommy Tiernan

Friday 6th March | 7pm
English Chamber Orchestra

Saturday 7th March | 7.30pm
**Elvis Costello & The Imposters:
Just Trust**

Sunday 8th March | 8pm
Jimmy Carr: Terribly Funny

Wednesday 11th March | 7.30pm
**Russian State Opera presents
Aida**

Thursday 12th March | 7.30pm
**Firedance:
Karen Hauer & Gorka Marquez**

Thursday 12th March | 8pm
**Impairment: A Disability Sketch
Show with Jack Carroll and
Pete Selwood**

Friday 13th March | 7.30pm
Jamie Cullum

Sunday 15th March | 3pm
Swan Lake

Tue 17th & Wed 18th March | 8pm
Alexei Sayle

Thursday 19th March | 7.30pm
**Heaven 17 present
Reproduction and Travelogue**

Saturday 21st March | 7pm
The Hallé

Sunday 22nd March | 8pm
Tom Stade

Tuesday 24th March | 7.30pm
Boyzlife

Wednesday 25th March | 7.30pm
The Bowie Collective

Sat 28th & Sun 29th March
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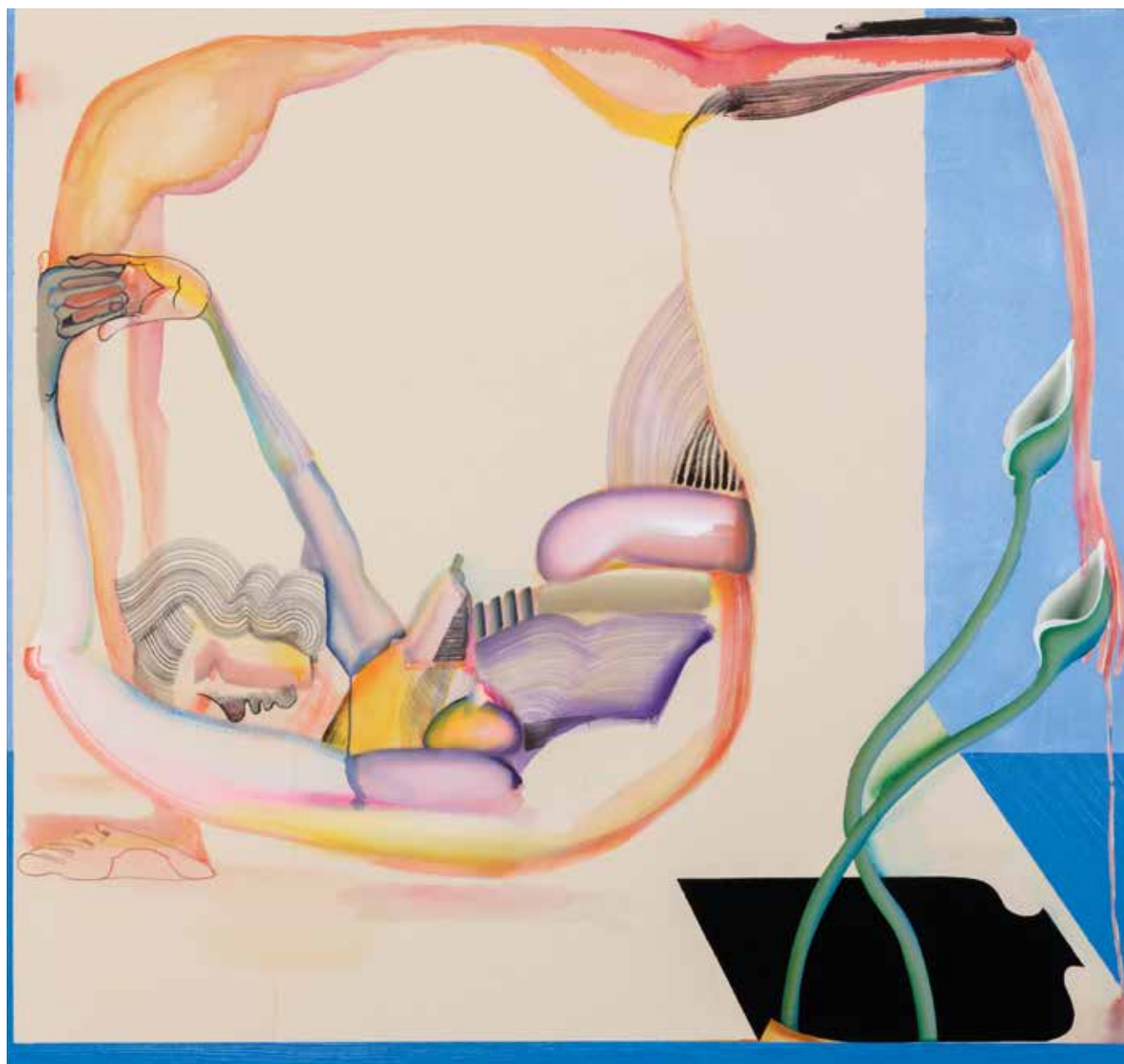
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Huffington Post

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www.musicintheround.co.uk



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**CHAMBER
MUSIC**
Festival



Christina Quarles. *Slipped, Right to Tha Side*, 2018. Acrylic on canvas, 142.2 x 152.4 cm
Courtesy of the artist, Pilar Corrias, London and Regen Projects, Los Angeles

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